



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THINGS SUPPOSED TO BE HUMOROUS.

A fastidious young lady entered a music store a short time since, and inquired for "a *feline intestine* for her guitar." The clerk, who was quite at a loss to understand, discovered, after diligent inquiry, that she wanted a *cat-gut* string.

The Boston Advertiser gives this little glimpse of representation life at the "Hub," in a concert room which is embellished by a colossal statue of a celebrated musical composer: "Scene, one of Gilmore's Sunday Concerts; *dramatis personæ*, a tender seeker after useful knowledge, and her gentle swain, gratifying her aspirations. She speaks: "And whose statue is that?" He: "Why, don't you see? B, double c-bee, t-h-o-v-e-n, Bee-thoven, Mr. Bee-thoven." She: "Ah, yes; but do you believe he was really *that tall*?"

THE SOLE OF MUSIC.—Over the door of a cobbler, who teaches music, is the following couplet:

Delightful task to mend the tender boot,
And teach the young idea how to flute.

An exchange, in speaking of the magical strains of a hand organ says: "When he played 'Old Dog Tray,' we noticed eleven pup sitting in front of the machine on their haunches, brushing the tears from their eyes with their fore paws."

AH! SHURE THEY'RE A MIGHTY FIRM!

TUNE.—*The Low-backed Car.*

Ah, shure you've heard of the Strangways,
Who live in a certain street,
And they own a marble palace, so fine,
I'll warrant its hard to beat.
They make the finest planners
That ever the world did see;
And the only thing that stands in their way,
Is their native modesty.
They own a thousand houses,
And a hundred miles of land;
And they've got more cash in the national banks
Than half the men in the land.

Indeed they're a mighty firm,
And they're going to rule the roast;
If they can't lick their rivals in any way else,
They will beat them in brag and boast.

They've sent their planners to Paris,
That all the folks may see,
How very absurd for the world at large
To meet them in rivalry.

They've sent a score of writers,
In English, French, and Dutch,
To write up their triumph over there,—
If the facts they should be such.
But whether the facts be so or no;
Be sure that the puff's will come;
Else why should the penny-a-liners go there,
So far away from their home?

Ah! shure they're a mighty firm,
And they're going to rule the roast!
If they can't lick their rivals any way else,
They will beat them in brag and boast.

Great strife for Mellon's place as conductor of Liverpool's Philharmonic, followed instantly upon his decease, and Chorley denounces that struggle for place as really scandalous to musical art in Great Britain.

A REASON FOR STANDING DURING SINGING.—When Handel's "Messiah" was first performed in England, the audience were exceedingly struck and affected by the music in general; but when the chorus, "For the Lord God Omnipotent reigneth," was commenced, they were so transported, that they all, together with the king (who happened to be present) started up, and remained standing till the chorus ended; and hence it became the fashion in England for the audience to stand while that part of the music is performing.

MUSICAL GOSSIP.

La Scala re-opened last month with Galletti as Leonora—"Il Trovatore."

Mlle. Stahle, from Munich, had good success in Leipsic's opera house with her performances of principal female rôles in "L'Africaine," "Faust," and "La Fille du Regiment."

Bausserein's superb bass and impassioned style carried him triumphantly into favor at Berlin's opera as Bertram and the High Priest, in "La Flûte Enchantée."

Bottero created much enthusiasm there on his debut in "Eiisir d'Amore," with Mme. Pozzi as the Adina.

Mme. Ubrich, engaged for London's opera, had a grand ovation at Breslau on March 31st, when she performed Selika for the last time. The Florentine quartet had given three brilliant concerts there.

Wachtel appears to have gained wonderful triumphs at Hamburg's opera house.

Tiberti and wife are reported as very successful at La Fenice—Venice—and to have revived that opera's almost extinguished prestige, but Chorley affirms their absolute failure to maintain high artistic positions there, according to his information.

"Dinorah" will be given at Modena and in Milan's Carcano, now that Florence has so eminently approved it. The same artists will perform in those places that gave it *ecclat* in Florence, except Stelleri, who is replaced by Sterbini.

Pacini's new opera has been given at La Fenice, but no criticism yet appears upon that work.

Maria Battu is highly praised for her performance of Selika's rôle at L'Academie, and Miss States only receives credit for the final waltz in "Columella," all else has been pronounced unsatisfactory.

Adelina Patti gave a grand musical reception at Paris before leaving to commence her London opera season on May 4th, and Parisian dilettanti were present in very large delegations to honor the occasion.

Paris had in mid April four distinguished violinists in concert performance—Joachim, Viouxtemp, Wieniawski and Sivori. Wieniawski played at the Conservatoire concert, Mendelssohn's concerto precisely at the same moment that Joachim played it at the Cirque, and gained high estimation thereby.

Auber being present when "Rigoletto" was performed, went after third act to congratulate Signor Cresci upon his great success in that rôle.

Jenny Kempton sang at Palumba's concert in Erard's saloon.

La Presse Musicale praises highly Chickering's grand piano as proved at J. Atenee when Ritter

played upon it, and deems the enthusiasm then displayed largely due to its excellence.

Jenny Busk, a singer from Baltimore, gifted with a beautiful voice, is concertizing in Paris.

Music for cavalry has been suppressed in France, as modern instruments are too cumbersome for them. Parisian journals declare that improvements of music for infantry should be made, as now Germany, Holland and Belgium have greatly superior bands.

Mlle. Mela is engaged at L'International—Paris—where her father now directs operatic matters.

Sacred concerts were given at Les Italiens just as Lent closed.

The receipts of entertainments in Paris for March were 2,057,729 francs.

Borghi-Mamo and Tamberlik created great enthusiasm at Madrid's opera upon her benefit night, when they performed in "Otello," before a very crowded and most brilliant audience.

At Trebelli's benefit in Warsaw there was an overflowing house, and her Fides—"Le Prophete"—received unequivocal applause.

Mme. Czillag was much admired in a concert at Paris, when she gave the Bolero from "I Vespri Siciliani" with extraordinary *verve*.

Brussels and Liege were greatly excited by Joachim's vio in performances.

Two songs from Sullivan's "Sapphire Necklace" were acceptable to a grand audience in Sydenham Palace, but no marked enthusiasm was excited by them.

Jurymen commenced examining piano-fortes in the Paris Exhibition within a fortnight after it opened. There is but one manufacturer upon that jury, and its composition promises a fair decision.

Mlle. Nilsson will perform Ophelia in A. Thomas' opera—"Hamlet"—when produced in November.

"Romeo" is again postponed for some good reason by Carvalho, who manages Le Lyrique.

Italian Opera for this season, at Vienna, commenced with "L'Elixir d'Amore," in which Mlle. Artot, Calzolari, Zucchini and Everardi performed chief rôles.

Adelina Patti bid adieu to Paris and saluted London with the same rôle—Rosina.

Strasbourg meditates producing A. Thomas' "Mignon" during the approaching season.

Prosper Pascal, of *Le Menestrel*, has written a five act opera, called "les Templiers."

Ciampi replaced Ronconi in "Fra Diavolo," at Gye's opera, with decided success, if critical notices be any test. He made Lord Alcaash less droll and grotesque but more like the original French model, they say.

Sims Reeves and his manager at Drury Lane have a dispute about his neglect to perform "Rob Roy."

The Musical Society of London will give no concerts during this season, for good financial reasons.

"Don Carlos" received from correspondence in the London *Musical World*, decided commendation, as having melodic form with almost literal descriptiveness and coming very near to the golden mean between the Italian masters before Gluck and the modern Germans of the Wagner school. It satisfied that correspondent and is beginning to satisfy the French, who having got over their first disappointment, are fast finding out its merits. That it will satisfy the English